



INTERIOR *and* EXTERIOR DECORATION

Benjamin Moore & Co.

Paints, Varnishes and Muresco

NEW YORK
CHICAGO
CLEVELAND



ST. LOUIS
CARTERET
TORONTO

Digitized by:



ASSOCIATION
FOR
PRESERVATION
TECHNOLOGY,
INTERNATIONAL

www.apti.org

BUILDING
TECHNOLOGY
HERITAGE
LIBRARY

<https://archive.org/details/buildingtechnologyheritagelibrary>

From the collection of:

Jablonski Building Conservation

www.jbconservation.com

INTERIOR & EXTERIOR DECORATION

SUGGESTED DECORATIVE TREATMENTS
FOR THE HOME OWNER THAT
BEAUTIFY AND PROTECT



Benjamin Moore & Co.

Paints, Varnishes and Muresco

COPYRIGHT, 1924
BY
BENJAMIN MOORE & CO.

INTRODUCTION

THE most important factor in the selection of materials to be used in modern house painting and home decoration, is the careful selection of color schemes that will beautify and harmonize with the surroundings and at the same time give adequate protection to the surfaces. The psychological effect of color has a controlling value in the selection of pleasing color schemes that should always be recognized. This booklet offers suggestions for both interior and exterior treatments that will render ideal effects.

The character of the material to be used is a vital factor in the life of the finish, whether inside or outside, and Benjamin Moore & Co. can, through years of manufacturing experience and practical demonstration, make claim to the fact that their products are of the highest standard; each product for its specific purpose is as near perfect as human intelligence and effort will permit.

The Laboratories, Technical and Decorative Departments of Benjamin Moore & Co. will gladly assist in painting and decorative problems and are ready to offer suggestions to the end that the very best results may be obtained.



THE HOUSE EXTERIOR

IN many communities it is apparent that little attention has been given to the architectural design in the building of many homes. Their style follows stereotyped plans in the lines of their exterior, which make for neither beauty nor comfort, and in the painting, often a combination of inharmonious strong shades are used which do not blend with house design or surroundings.

The possibility of overcoming the unattractive defects in the house design, by the use of well selected color schemes is within the reach of all, and if the following suggestions are observed, not a little will be contributed to improving the general appearance of the home and the community. The well designed and proportioned house requires proper color combinations, to bring out fully its symmetrical architectural lines which will harmonize with its immediate environment.

THE COLONIAL HOUSE

IN selecting the color for painting the exterior of a house, its size and style should be considered as well as its location and surroundings. A house closely set among trees or shrubbery should not be painted green or olive, as there is little contrast to emphasize the presence and character of the building. Usually such a house looks well if painted white or cream, with red or other dark roof. How effective this is will be readily realized when one recalls the fine old Colonial

houses nestled among the elms. These Colonial houses, like our illustration, were almost always painted white with green shutters.

Houses that are more exposed to view may be painted in brighter, warmer colors than those that are not, to make up for their isolation. Light colored paint on small houses increases their apparent size and adds something of dignity. Houses that are tall and narrow, with irregular gables, may be foreshortened by painting the gables a darker color than the rest of the house.

Contrast may always be had in the color of window sashes, shutters and other wood trim. Richness is added if they are painted a deeper, darker color than the body of the building. If the house itself is dark, the trim should be done in a lighter shade of the same color, or in cream or light neutral tint.

The whole color scheme of the house should be planned to blend and to be in harmony with neighboring homes and surroundings.

MOORE'S HOUSE PAINT

MOORE'S House Paint is highly recommended, as it is constructed of the most durable combination of high grade paint pigments and pure Linsced Oil, properly proportioned, ground exceedingly fine and mixed with pure Turpentine and concentrated Japan Dryers.

It excels in covering and spreading properties. It dries perfectly hard with an oil gloss, yet possesses sufficient elasticity to prevent cracking or peeling. For exterior use, which is the test of a good paint, the wearing qualities are guaranteed and can be depended upon to give entire satisfaction when applied according to directions under proper conditions.

Trimming suggestions and full directions are given in color card folder.

The color scheme shown in the illustration on opposite page:

Body Color—Moore's House Paint Outside White.

Shutters—Moore's House Paint No. 34 Chrome Green.

Trim—Moore's House Paint No. 78 Navy Green.

Roof—Moore's Forest Green Shingle Stain No. 48.

Other suggested combinations:

Body Color—Moore's House Paint Pure Gray No. 13.

Shutters and Trim—Moore's House Paint No. 49 Chestnut Brown.

Roof—Moore's Maroon Shingle Stain No. 47.

Body Color—Moore's House Paint Colonial Yellow No. 58.

Trim—Moore's House Paint Drab No. 46.

Shutters—Moore's House Paint Essex Green No. 54.

Roof—Moore's Forest Green Shingle Stain No. 48.

Body Color—Moore's House Paint Silver Gray No. 45.

Trim—Moore's House Paint Drab No. 46.

Shutters—Moore's House Paint Moss Green No. 30.

Roof—Moore's Maroon Shingle Stain No. 47.



THE STUCCO HOUSE

IN the accompanying illustration, we have a stucco house designed in keeping with Italian architectural style. And how fine it looks in its well proportioned dignity and formality. Every detail, from the Palladian windows to the formal gardens are of the same spirit.

Notwithstanding its dignified setting, there is pleasantly absent that forbidding sense of aloofness that sometimes accompanies the formal country estate. The sight of this house reassures us with its warmth and bright color and is a cheerful environment for family life. The walls are a light buff, rising out of the green grass in perfect harmony. The green trees giving architectural emphasis to the entrance, unite the house with the grounds and afford variety in the facade both in color and in the shadows cast. The house is topped with a rich red, contrasting strikingly with the buff and the green. The shutters are green, in harmonious accord with the trees, and by contrast emphasizing the accent and finish of the roof. If shutters are not a part of the house plan, white window sash will blend tastefully with the general color scheme.

The mistake is often made of adhering to one solid color throughout the entire exterior of a building, omitting the supplementary color that makes it vibrant with the touch of life. Without these accents and contrasts opportunity is lost in transmitting the personality of the owner to the house; the effect is monotonous and drab, where but a touch of color might enliven it and give it a forceful character.

The exterior should be neutral enough to serve as a peaceful transition between the surroundings and the interior furnishings, and to sit harmoniously in its own grounds.

MOORE'S CEMENT COATING

THE physical characteristics of cement, stucco, or concrete surfaces are of such a porous nature that, if not properly protected by a suitable coating, disintegration, due to the elements, will rapidly take place, and to meet this need Moore's Cement Coating was developed and perfected.

In recommending Moore's Cement Coating for use on these surfaces, we do so with the utmost confidence, believing that it will give the ultimate of satisfaction.

It is the most scientific and practical preparation ever manufactured for the treatment and decoration of concrete, cement, stucco, or plastered surfaces, both interior and exterior.

When properly applied, it dries quickly and in the hardening process forms a bond with the surface, impervious to disintegrating influences.

Moore's Cement Coating gives an artistic appearance to the surface of cement or stucco buildings. It also helps protect the metal or steel which may be used in their construction from corrosion and consequent destruction by preventing the absorption of moisture. Moore's Cement Coating dries with a flat finish.

For directions, shades, etc., see color card.

Colors shown in the illustration on opposite page:

Body—No. 400 Ivory Moore's Cement Coating.

Blinds—No. 34 Chrome Green Moore's House Paint.

Window Sash and Trim—Outside White Moore's House Paint.

Roof—If Shingles—No. 56 Terra Cotta Moore's Shingle Stain.

Other suggested color combinations:

Body—No. 402 Buff Moore's Cement Coating.

Blinds—No. 30 Moss Green Moore's House Paint.

Sash and Trim—Outside White Moore's House Paint.

Roof—No. 41 Leaf Green Moore's Shingle Stain.

Body—No. 401 Light Gray Moore's Cement Coating.

Blinds—No. 78 Navy Green Moore's House Paint.

Sash—Outside White Moore's House Paint.

Trim—No. 46 Drab Moore's House Paint.

Roof—No. 47 Maroon Moore's Shingle Stain.

THE HOME INTERIOR

TO decorate a home in good taste requires serious thought and some knowledge of colors and color harmony.

The interior decorative treatment must begin with the wall surfaces for neither floor coverings, draperies, nor furniture can minimize the influence of the walls that shut out the world and enclose the home. The development of a harmonious color scheme depends upon the architectural detail of the rooms and their exposure, and also the coloring and style of draperies and furniture.

Simplicity in the decorations of modest homes will permit a wider range of pleasing color schemes, that will show good taste and import a quiet, restful feeling. The more pretentious dwellings may carry a more elaborate decorative treatment, but still must be developed in harmony with detailed surroundings.

As each home expresses the individuality of the home-maker, so the color schemes must always follow personal preference. In a very real way the home expresses oneself.

As a rule colors should be chosen with reference to the quantity and quality of light which enters the room. When going into a new house, where the walls are not yet decorated, it is often difficult to get a correct impression of how light or how dark the walls will be when treated with design and color.

If a room is dark, sunshiny yellows or warm rose tints, will make it bright and cheerful. Yellows, reds or golden browns are the rule for a north room as it has but little sunshine. A room with a southern exposure requires cool, light colors—blues, greens or grays. Olive Green is well suited to northern exposure as this color is likely to take on a brownish tone at night. Such treatment will be pleasing and in good taste in both daylight and artificial light. Rooms that face east and west will take practically any color.

It would not be in good taste to do all the rooms in the home, or even on one floor, alike; the ideal is to choose a combination of shades that will blend and effect a harmonious color tone in adjoining rooms and halls.

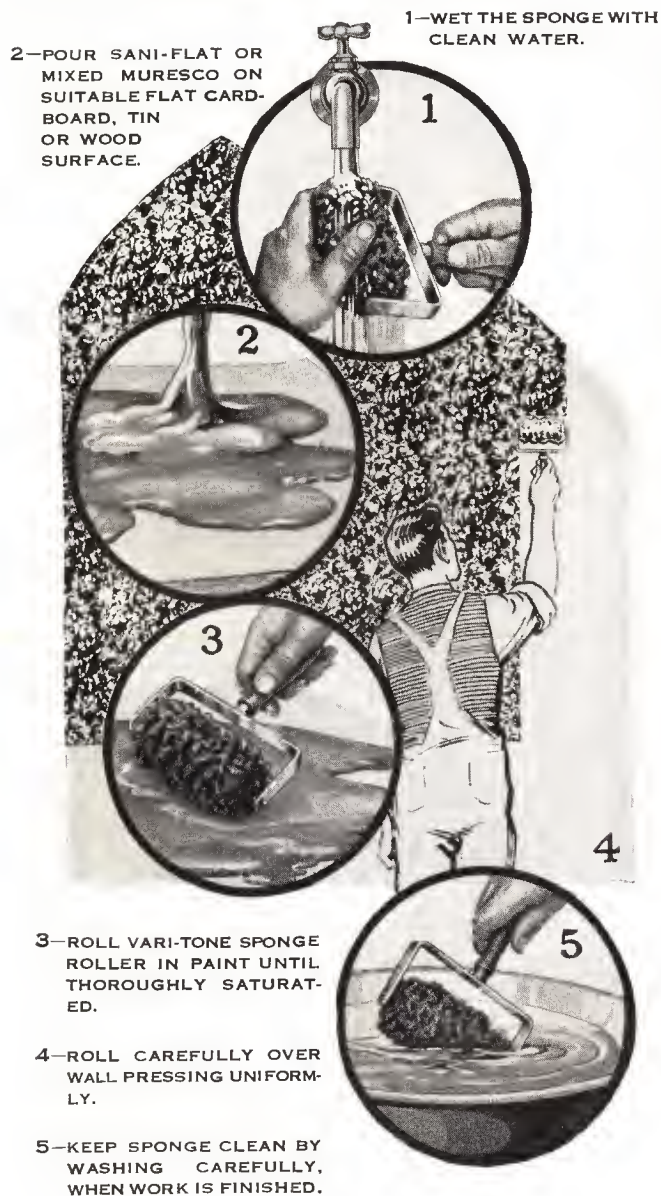
VARI-TONE

IT has ever been the desire of Interior Decorators to develop a practical and simple method by which the plainness of a solid color on wall surfaces might be relieved. To meet this desire many methods have been in use such as stencilling, stippling, mottling, relief work, paneling, etc. However, all of these methods lack ease of application and are limited somewhat in the possible variety of color combinations. A new and practical method of wall decoration has been made perfect by the invention of the *Vari-Tone* Sponge Roller. This device makes possible the application of two or more colors on the same surface, producing an intermingling of shades, which effect is both pleasing and harmonious. The *Vari-Tone* Sponge Roller method is the only simple, practical and economical means by which color can be applied in a clean and uniform manner to produce this attractive and novel decorative effect. The possibilities of this device are limited only by the originality and taste of the operator.

The *Vari-Tone* method of applying second and succeeding coats of Sani-Flat or Muresco with our patented sponge roller, is simple, effective and economical.

When planning to decorate a room in the *Vari-Tone* style, the existing condition of the walls should be considered. New white plaster surfaces afford a splendid ground for a beautiful color scheme, or if walls are already painted and the shade satisfactory as a ground color, all that is necessary is to select a color, or colors, that will blend properly, but if the old ground color is not desirable, then it will be necessary to apply a new ground or body coat.

Ordinary painting experience is sufficient to operate the tool and produce beautiful decorative effects. The *Vari-Tone* method is as follows.

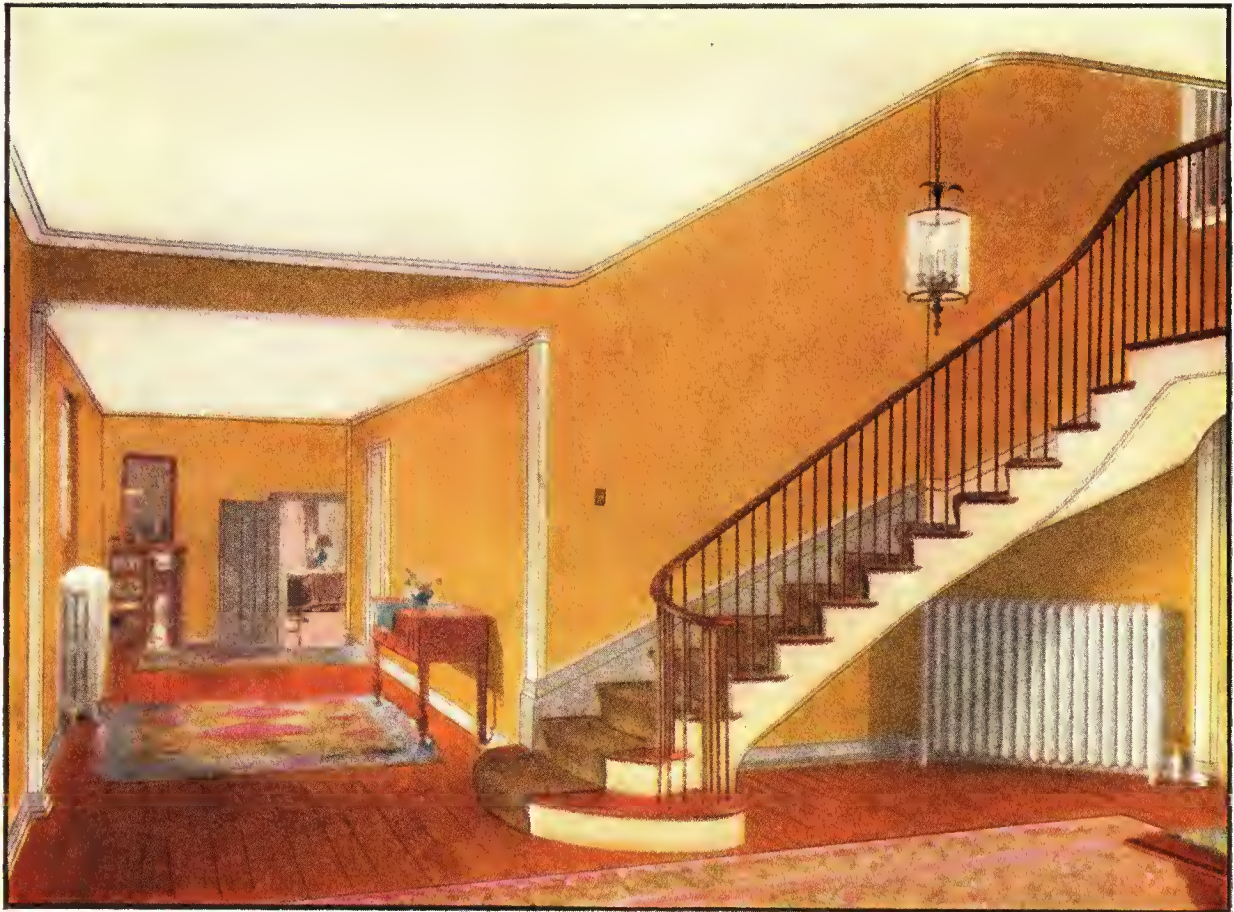


First, if necessary, apply a solid coat of the desired Sani-Flat or Muresco shade over the entire wall surface to be decorated and allow to set. After stirring the color for the first *Vari-Tone* coat, pour some of same on a piece of cardboard, glass or several plys of paper about 15 inches square. Soak the sponge roller in water and squeeze off the surplus. Then roll the roller in the color until the sponge is fully loaded.

Begin at a corner at the top of the side wall and roll downward until the color in the sponge is exhausted, then reload as before and continue the same strip to the bottom. In repeating the operation do not overlap the roller on the previous strip, butting the edges carefully. While operating the roller, maintain the same degree of pressure as near as possible and the final results will show an even figured effect.

A second *Vari-Tone* coat applied in the same way will produce an intermingling of shades that will be attractive and beautiful. Full directions and suggestions are furnished with the *Vari-Tone* tool.

On the following pages will be found a few color illustrations showing the shades necessary to obtain same by the *Vari-Tone* method of wall decoration.



THE HALL

THE hall affords the first glimpse of the interior. It is the connecting link that unites all the rooms of the house into one satisfying whole.

In a large, spacious hall like our illustration, where there are wide open spaces and long vistas into other parts of the house, it becomes necessary to maintain strict regard for a harmonious color ensemble. The unusually large hall should be painted in a warm color, for the cool colors make it look still larger than it really is.

The Buff chosen is pleasing here, for the following reasons: The yellow element being warm, it will tend to contract these too-wide spaces, it will go well with the ivory white of the stairway, and will blend harmoniously with the brown stained floor.

This combination will be both cheerful and dignified, eliminating the bareness of large spaces and yet preserving their rich, uncrowded aspect.

The color scheme shown in this illustration may be obtained by using the following materials:

Side Walls—Buff Sani-Flat or No. 4 Muresco.

Ceiling—Ivory Sani-Flat or No. 12 Muresco.

Trim—Ivory Mooramel Enamel.

Stairs—(String and step raisers)—Ivory Mooramel Enamel.

Stairs—(Spindles and Hand-rail)—Mahogany Stain and Elastic Interior Varnish.

Other color schemes for halls will depend upon their size, light and decorative treatment of adjacent rooms. A few suggestions are shown on opposite page.

IMPERVO ELASTIC FLOOR VARNISH

THIS varnish possesses in the very highest degree every essential requirement for withstanding the extreme hard service to which floor varnishes are subjected, and is pronounced by all who use it to be without an equal. It is intended for hard or soft wood floors, either old or new, also painted or grained floors and linoleum. It is light in color, spreads with remarkable freedom, is impervious to water, and will not scratch, spot, or show heel marks. It dries over night with a rich full gloss and may be rubbed to a dull finish if desired.

IMPERVO INTERIOR FINISH

UNEQUALLED for general interior work where a varnish of great durability and elasticity is required. It will not mar white, is not injured by the action of hot water, soap, etc., and will withstand all kinds of hard usage. It is especially adapted for work to be left in the gloss, but may be rubbed to a dead finish if desired. It is light in color, with exceptionally free working properties.

VARI-TONE EFFECTS



PLATE NO. 1.
Ceiling—Ivory Sani-Flat or No. 12 Muresco.
Side Walls—Ground or body color—Office Wall Green Sani-Flat or No. 5 Muresco.
Vari-Tone Color No. 1—White Sani-Flat or XX White Muresco.
Vari-Tone Color No. 2—Pink Sani-Flat or No. 8 Muresco.

PLATE NO. 2.
Ceiling—Ivory Sani-Flat or No. 12 Muresco.
Side Walls—Ground or body color—French Gray Sani-Flat or No. 2 Muresco.



Vari-Tone Color No. 1—Sky Blue Sani-Flat or No. 15 Muresco.
Vari-Tone Color No. 2—Pink Sani-Flat or No. 8 Muresco.

PLATE NO. 3.
Ceiling—Ivory Sani-Flat or No. 12 Muresco.
Side Walls—Ground or body color—Tan Sani-Flat or No. 18 Muresco.
Vari-Tone Color No. 1—Sky Blue Sani-Flat or No. 15 Muresco.
Vari-Tone Color No. 2—Pink Sani-Flat or No. 8 Muresco.



PLATE NO. 4.
Ceiling—Ivory Sani-Flat or No. 12 Muresco.
Side Walls—Ground or body color—Apple Green Sani-Flat or No. 16 Muresco.
Vari-Tone Color No. 1—Sky Blue Sani-Flat or No. 15 Muresco.
Vari-Tone Color No. 2—Buff Sani-Flat or No. 18 Muresco.



THE LIVING ROOM

THERE are almost as many different living rooms as there are families.

The living room is the club room of the house, and like a club, it must sound the keynote of compromise. It must be neither strictly masculine nor feminine, but both.

It must be pleasing to young and old, to stranger and intimate. It must possess the somewhat unlike attributes of semi-formality in respect for the visitor, combined with ease and comfort for its constant occupants.

The successful living room is therefore the simplest and the most difficult of all rooms to develop, for it is chiefly a question of spirit.

These requirements are pleasingly satisfied in the room of our illustration. A quiet and dignified expression is suggested by the intermingling of the indicated colors. Buff walls, ivory ceiling, white woodwork and blue upholstery are the chief notes of contrast. The decorative beauty of a color scheme depends upon the skill and culture of those interested in its development.

Colors shown in this illustration:

Side Walls—Buff Sani-Flat or No. 4 Muresco.

Ceiling—Ivory Sani-Flat or No. 12 Muresco.

Moulding and Trim—White Mooramel Enamel.

IMPERVO SURFACER

THE greatest problem in interior decorating has been to overcome the injurious and destructive action of lime, acid and alkaline salts upon the decorative coatings applied to plaster walls and ceilings. Wall Sizes containing varnish, rosin, or other vegetable gums, are subject to saponification, if there is any excess of alkali in the plaster, causing spotting or peeling of the finish. Under certain conditions a so called Varnish Size may over oxidize, become brittle, and then peel or flake off. Glue Sizes are not dependable as they are easily affected by moisture and dampness, and do not stop the destructive action of saltpeter or lime upon the subsequent wall coatings.

Impervo Surfacers was developed to overcome these difficulties and has proven its value in practically eliminating painting failures due to suction, saltpeter and stains; proving a most valuable asset to the Master Painter and Decorator, often preventing the expense of repainting due to the improper preparation of the surface.

Impervo Surfacers is an especially prepared oil base liquid of light color, which works easily, spreads freely, drying with a tough, impervious, elastic and durable film, upon which Calcimines, Flat Paints, or Enamels may be economically and easily applied. Decidedly different in character than most other Sizes, as it contains no Alum, Glue, Rosin, or other ingredients which are liable to cause defects in the finishing coats, such as peeling, cracking, alligating, or saponification.



PLATE NO. 1.
Ceiling—Ivory Sani-Flat or No. 12 Muresco.
Walls—Office Wall Green Sani-Flat or No. 5 Muresco Vari-Toned with Light Buff Sani-Flat or No. 14 Muresco.



PLATE NO. 2.
Ceiling—Sky Blue Sani-Flat or No. 15 Muresco.
Side Walls—Equal parts of Sky Blue and Delft Blue Sani-Flat; or two parts No. 10 and one part No. 15 Muresco.

PLATE NO. 3.
Ceiling—Ivory Sani-Flat,
Walls—Ground or Body Color, Light Gray Sani-Flat, Vari-Toned with Light Blue Sani-Flat.

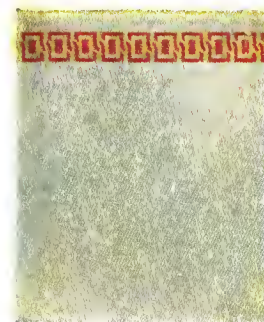


PLATE NO. 4.
Ceiling—Ivory Sani-Flat or No. 12 Muresco.
Walls—Mix equal parts Apple Green and French Gray Sani-Flat, or equal parts of No. 6 and No. 16 Muresco.



THE DINING ROOM

THIS room decorated in gray tones, is ideal for a dining room with a warm southern exposure, the gray walls harmonize with the blue rug and rose hangings. Paneling gives an opportunity for relieving the plainness of large wall surfaces, and the moulding should be of a darker shade but of the same tone as the walls. Silver finish fixtures are most appropriate in carrying out a gray color scheme, rather than brass or old gold finish.

When the living room and dining room communicate, with either no doors at all or with sliding or glass doors, the character of wall treatment and woodwork in both might advantageously be very similar. This does not mean that the color must be identical. It does mean that strong contrasts and clashing colors must be avoided.

Tones of colors should be used on the wall which will harmonize with strong positive colored woodwork where it exists. The cherry wood may be modified by painting it gray or brown, but it is sometimes better to modify it by using a grayed tone of red in the paint or draperies; similarly the imitation oak may be modified by using grayed tones of yellow on the walls. The disagreeable effects of a bright blue or green tiling about a fireplace may be made less insistent if its color is repeated in a softer tone on wall or floor. Thus may any crude color which is a fixture in the room be made less conspicuous by relating it to the general color scheme.

Our illustration shows a room decorated as follows:

Side Wall—Light Gray Sani-Flat or No. 6 Muresco.

Ceilings—White Sani-Flat or XX White Muresco.

Trim—Mooramel Enamel shaded to a slightly darker tone than the side walls, or a putty color.

Moulding—Sani-Flat of same shade as trim.

Other pleasing combinations are shown on the opposite page.

SANI-FLAT

SANI-FLAT, as a flat oil paint, is recognized a standard for quality and has met with unprecedented popularity and sales wherever introduced.

As its name indicates, Sani-Flat is a sanitary flat paint which dries with a beautiful dull finish, having the washable and durable properties of an oil paint. It flows freely and sets so slowly that large surfaces can be readily covered without showing laps or brush marks. Sani-Flat is recommended for painting and decorating rough and smooth plaster walls, ceilings, woodwork, metal surfaces, wall boards, and all interior work where a beautiful flat durable finish is required.

Due to the fact that only properly prepared and treated oils are used as a binder and that there is no rosin or gum in its composition, Sani-Flat will not crack, craze or alligator when subsequent coatings are applied.

The white pigment used in White Sani-Flat is a special make of Lithopone, which has exceptional covering qualities, is exceedingly white and will positively not turn dark when exposed to the sunlight—a common fault of nearly all similar pigments. This light proof property is one which is exceedingly important as Sani-Flat will not change color when used on window sills, casements or other places where there is strong sunlight.

Sani-Flat is most economical as to both labor and material necessary in producing a perfect job. It works easily and flows on so freely that a painter can cover one third more surface than with many other paints of this nature. Unlike other similar paints the pigment does not precipitate or settle hard in the can but may be stirred up quickly and easily, thus saving a great deal of time. As Sani-Flat is sold at a reasonable price and has so many positive advantages over other like paints it is without doubt one of the most economical flat oil paints on the market.

PLATE NO. 1.

Ceiling—Ivory Sani-Flat or No. 12 Muresco.
Side Walls—Buff Sani-Flat or No. 4 Muresco Vari-Toned with Sky Blue or No. 15 Muresco.



PLATE NO. 2.

Ceiling—White Sani-Flat or XX Muresco.
Side Walls—Sky Blue Sani-Flat or No. 15 Muresco.



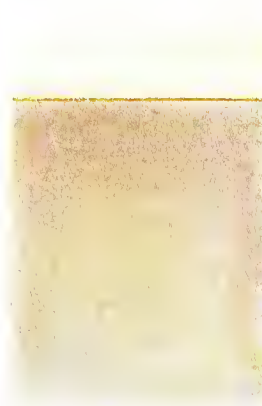
PLATE NO. 3.

Ceiling—Sky Blue Sani-Flat or No. 15 Muresco.
Side Walls—Equal parts of Sky Blue and Delft Blue Sani-Flat; or two parts No. 10 and one part No. 15 Muresco.



PLATE NO. 4.

Ceiling—Ivory Sani-Flat or No. 12 Muresco.
Walls—Office Wall Green Sani-Flat or No. 5 Muresco Vari-Toned with Ecu Sani-Flat or No. 9 Muresco.





THE KITCHEN

THE fact that the kitchen is a place of active service is no reason why it should not be made a pleasant part of the house.

To be sanitary does not mean to be white. Pleasing color schemes will not imply a lack of hygienic conditions. Light shades of grays, blues, greens, buffs, permit the choice of a color that will produce a pleasing effect.

In the example before us, the floor covering is of a decided pattern in green and gray. The entrance door and window sash an apple green. The walls are gray, and the window curtains a faint pink with dark green window shades. The black stove with nickel trim and white enamel cabinet will balance each other. The whole color scheme is in good taste, and will prove a charming room designed and equipped for kitchen activities. Aside from the color decoration of the kitchen, walls and wood work should be treated in either eggshell or gloss finish, which are non absorbing and can be easily washed with soapy water without injury. Calcimines are not recommended because of their porosity and absorbing nature, the character of their finish not permitting of washing to remove the usual kitchen fatty vapors and smoky deposits.

SPECIFICATIONS

New Plastered Walls—Apply a priming coat of equal parts Impervo Surfaeer and Sani-Flat of the desired shade, well stirred together; when dry putty all defects and allow to harden.

Second or succeeding coats; and on old wood work and plastered walls—If an eggshell coat is desired, mix thoroughly one pint of pure Linseed Oil to a gallon of Sani-Flat and apply a flowing coat. Should a gloss finish be desired apply a coat of Moore's Tile-Like Enamel of the desired shade for the finishing coat. If the floor is natural wood or covered with linoleum, apply two coats of Elastic Floor Varnish and should it require painting use a desirable shade of Moore's Floor Paint; either of these finishes will not be injuriously affected by soapy water or grease.

TILE-LIKE ENAMEL

TILE-LIKE Enamel is intended for finishing those interior surfaces which require a durable, beautiful and protective enamel coating; such as kitchen walls, metal or wooden furniture, wicker ware, interior trim, etc.

The colors in which Tile-Like is manufactured cover a range of tone suitable for artistic combinations with delicately shaded drapings and furniture.

New curtains, different decorations, etc., often necessitate a change in the color of furniture or trim; such changes are effectively and easily realized by the application of one or more coats of the proper shade of this enamel.

Tile-Like Enamel when properly applied produces a tile-like surface which will not crack, craze or chip, and which may be readily cleansed with soap and water. Ease of working, durability of gloss and permanency of color are qualities which make this an ideal finish for use in the home.

PLATE NO. 1

Ceiling—Ivory Tile-Like Enamel or Ivory Sani-Flat.

Side Walls—Equal parts of Puritan Gray Tile-Like Enamel and Pale Green Tile-Like Enamel, or equal parts of French Gray Sani-Flat and Pea Green Sani-Flat.

PLATE NO. 2.

Ceiling—Ivory Tile-Like Enamel or Ivory Sani-Flat.

Side Walls—Old Ivory Tile-Like Enamel or equal parts of Buff and Warm Gray Sani-Flat.

PLATE NO. 3.

Ceiling—White Tile-Like Enamel or White Sani-Flat.

Side Walls—White Tile-Like Enamel shaded to Warm Gray Sani-Flat Color or Warm Gray Sani-Flat.

PLATE NO. 4.

Ceiling—White Tile-Like Enamel or White Sani-Flat.

Side Walls—One part White and one part French Blue Tile-Like Enamel, or Sky Blue Sani-Flat.





THE BEDROOM

HOWEVER simple the bedroom is, do not have it all one color. The human being is so constituted that he requires color, and a variety of same. Do not, therefore, have a room all pink, or all blue, or all anything else without some contrasting color. Have nothing in it as a permanent element that you are likely to tire of.

The small bedroom, and most bedrooms are small, requires treatment to give it a sense of spaciousness. Light colored walls are best in these cases—ivory, light warm gray, cream, and the like, depending upon the other furnishings.

Cleanliness is easy to have when paint is used instead of wall paper. Vari-Tone effects and other surface treatment may be applied to paint to make it extremely attractive. The plain, untreated painted wall however, gives the most restful, soothing effect that it is possible for a wall to produce. It has a soft, velvet-like finish, and when those dainty shades are chosen, the whole room will prove delighting.

Paneling, as in our illustration, gives a fine effect of architectural dignity. Large square panels are to be avoided, as they are monotonous and give no sense of relief. The mouldings should enclose panels of at least two different sizes, and should be grouped rather than regularly spaced.

Our illustration shows a bedroom decorated in the following colors:

Ceiling—Sky Blue Sani-Flat or No. 15 Muresco.

Side Wall Panels—Warm Gray Sani-Flat or No. 5 Muresco.

Side Wall Stile—Ecru Sani-Flat or No. 9 Muresco.

Woodwork—Sani-Flat or Mooramel shaded to several tones darker than the Ecru Sani-Flat.

MURESCO

MURESCO was the first practical and generally accepted modern development of the oldest known fresco painting and decorating materials which are today the first of all decorative mediums in point of economy and artistic beauty.

Walls tinted with Moore's Muresco have a soft, smooth, velvet-like finish that will not rub off, crack or peel, and have absolutely nothing of that cold, clammy "feel" that is sometimes associated with wall paper. Its popularity is due to the unsurpassed way in which it combines beauty of color and texture with great durability, hiding power and ease of application. Muresco is a dry powder and is prepared for use by mixing with boiling water. It is so easy to prepare and apply that even the unpracticed hand can get first-class results. Muresco may be Vari-Toned, stencilled, stippled, or just applied without these it is sure to be delighting.

Muresco comes in refreshing, dainty shades, the very thing for cheerful yet restful rooms where delicate tints convert the drabest place into a livable, lovable environment. The cleanliness of it, the simplicity, the wearing quality, and the economy of it in the first place, make it irresistible for the up-to-date, wholesome and well cared for house.

Muresco is the ideal finish for all ceilings.



PLATE NO. 1.
Ceiling—Ivory Sani-Flat or No. 12 Muresco.
Side Walls—Sky Blue Sani-Flat or No. 15 Muresco.



PLATE NO. 2.
Ceiling—Ivory Sani-Flat or No. 12 Muresco.
Side Walls—French Gray Sani-Flat or No. 2 Muresco Vari-Toned with Pink Sani-Flat or No. 8 Muresco.

PLATE NO. 3.
Ceiling—Ivory Sani-Flat or No. 12 Muresco.
Side Walls—Ground or Body Color—Light Gray Sani-Flat or No. 6 Muresco. Vari-Toned with Pink Sani-Flat or No. 8 Muresco.



PLATE NO. 4.
Ceiling—White Sani-Flat or XX White Muresco.
Side Walls—Ground or Body Color—Buff Sani-Flat or No. 18 Muresco Vari-Toned with White Sani-Flat or XX White Muresco.



THE BED ROOM

EVEN though a room may get little sunshine, yet it can be made bright and cheerful if decorated and furnished in appropriate color schemes. The room in our illustration is of northern exposure and is made charming by the use of bright, vibrant colors. The walls are a sunny tan. The ivory furniture reflects its golden tinge, the rug of rose colored tints creates an atmosphere of warmth and cheer and at the same time is in perfect good taste.

Our illustration pictures a room decorated in the following manner:

Side Wall—Tan Sani-Flat or No. 18 Muresco.

Ceiling—Sky Blue Sani-Flat or No. 15 Muresco.

Trim—Ivory Mooramel Enamel.

TILE-LIKE COLOR VARNISH

TILE-LIKE Color Varnish is a high-grade water-proof product manufactured to supply the popular demand for a practical combination of stain and varnish, which may be used for new or old work. It dries quickly, with a high, durable lustre that will resist water and does not scratch or mar white.

Tile-Like Color Varnish gives to inexpensive cheap woods the appearance of the more valuable ones; it also restores the original beauty of old marred and seared furniture and floors. Linoleum or oil cloth flooring may be preserved or refinished by the application of one or more coats.

By the use of Ground Color, Tile-Like Graining Compound and Graining Tool, it is possible to obtain beautiful grained effects with very little experience or effort.

MOORE'S FLOOR PAINT

P AINT or varnish is recognized as the most sanitary finish for floors. Even when carpets are used, floors should be painted, as bare wood surfaces are very porous and promote unsanitary conditions.

The most important factor in a floor paint is durability, and very few appreciate the amount of wear to which the thin coating of paint on a floor is subjected. Only the highest grade paint will stand such constant severe wear.

If floor paint is required we recommend Moore's Floor Paint as it has been thoroughly demonstrated and proven that it has these essential requirements for a satisfactory floor coating. It is easy to apply, dries hard over night with a good lustre, and is not affected by water, oil or grease. It is very tough and elastic, and without doubt the most durable and satisfactory floor paint obtainable.

MOORE'S PORCH AND DECK PAINT

T HIS paint is especially prepared for outdoor exposure. It works easy and dries with a smooth, hard surface.

The most important factor in a Porch and Deck Paint is durability, and only the highest grade Paint will withstand the constant severe wear of traffic and weather conditions. It has been thoroughly demonstrated that Moore's Porch and Deck Paint has the essential qualities to meet these requirements.



PLATE NO. 1.

Ceiling—White Sani-Flat or XX White Muresco.
Walls—Buff Sani-Flat or No. 18 Muresco. Vari-Toned with Ivory Sani-Flat or No. 12 Muresco.

PLATE NO. 2.
Ceiling—Ivory Sani-Flat or No. 12 Muresco.
Walls—Office Wall Green Sani-Flat or No. 5 Muresco.



PLATE NO. 3.
Ceiling—Ivory Sani-Flat or No. 12 Muresco.
Walls—Apple Green Sani-Flat or No. 16 Muresco. Vari-Toned with Sky Blue Sani-Flat or No. 15 Muresco.



PLATE NO. 4.
Ceiling—White Sani-Flat or XX White Muresco.
Walls—Pink Sani-Flat or No. 8 Muresco. Vari-Toned with White Sani-Flat or XX White Muresco.



THE BATHROOM

IN selecting color for the bathroom, many people choose plain white. This is undoubtedly good taste for those who care for it. But as a matter of fact, if the bathroom gets little sunlight, it looks very cold if white is used.

The walls in the room in our illustration are painted a pale blue to relieve and balance the whiteness of the fixtures. The bathroom wall may be quite as interesting as other portions of the house.

Paint is the ideal wall covering for the bathroom, for the dampness, steam and splashing around are a strenuous tax upon the wearing qualities of the room's equipment.

With modern fixtures, and a knowledge of the cleanliness and protective quality of good paint, every member of the family is interested in the bathroom and its opportunities for health and comfort.

Bathroom walls and wood should be coated with either full gloss or eggshell finish. Mooramel is proper for the gloss. By adding raw Linseed Oil at the ratio of one pint to the gallon of Sani-Flat a perfect eggshell will be obtained. The suggested treatments shown on opposite page are based accordingly.

MOORAMEL

Mooramel, the Excelling and Enduring Enamel, has, through merit alone, gained a most enviable reputation with architect, decorator and owner of property, and is accepted by all to be the nearest approach to the most perfect enamel which has ever been produced. It has been extensively used in hospitals, hotels, public buildings and private dwellings with the highest degree of satisfaction.

Mooramel works easy, has perfect flowing and superior covering properties, "enduring" whiteness and other qualities which make it the "excelling" enamel.

Mooramel has been used and thoroughly tested on all kinds of enamelling work, particularly has it stood the test on bath rooms, halls and other places where it is often necessary to cleanse the surfaces with soap and water. Under these conditions *Mooramel* has proven that its wearing and resisting qualities are unsurpassed.



PLATE NO. 1.
Ceiling—White Flat Mooramel, or if gloss is desired use Gloss Mooramel.
Walls—Mix one part of Pea Green to two parts Light Blue Sani-Flat.

PLATE NO. 2.
Ceiling—White Sani-Flat, or if a gloss is desired use Gloss Mooramel.
Walls—Light Buff.



PLATE NO. 3.
Ceiling—Ivory Sani-Flat,
Walls—Ground or Body Color, Light Gray Sani-Flat, Vari-Toned with Light Blue Sani-Flat.

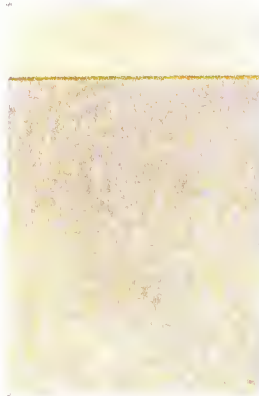


PLATE NO. 4.
Ceiling—Ivory Sani-Flat.
Walls—Ground or Body Color, Sky Blue Sani-Flat Vari-Toned with Ivory Sani-Flat.

SPECIFICATIONS FOR THE APPLICATION OF MURESCO, SANI-FLAT AND MOORAMEL

MURESCO

NEW PLASTER SURFACES:

First—Properly prepare and size wall with Impervo Surfacer, allowing this coat to dry overnight.

Second Coat—Apply a good flow coat of Muresco mixed as follows:

To four pints boiling hot water, stir in 5 pounds of Muresco of desired shade. Strain through cheesecloth, breaking up all lumps. Allow to stand until cool, jellying will take place at this time; now add additional pint of cold water, mixing thoroughly. The Muresco is now ready for application.

OLD PLASTER SURFACES:

Wash off all old Calcimine, repair cracks, etc., in plaster; size wall with Impervo Surfacer if necessary, then proceed as for new work.

SANI-FLAT

THREE COAT WORK:

NEW PLASTERED WALLS OR WALL BOARDS—When all defects are repaired by plaster or putty and thoroughly dry, sand off rough places and dust carefully.

First Coat—Mix equal parts of Impervo Surfacer and Sani-Flat, using the same shade as intended for finishing coat.

Second Coat—To one gallon of Sani-Flat add one pint of Linseed Oil and apply.

Third Coat—Apply Sani-Flat of desired shade as received in the container.

TWO COAT WORK:

First Coat—Same mixture as for three coat work.

Second Coat—Apply Sani-Flat as received in the container and invariably a good job is obtained.

OLD PAINTED SURFACES AND NEW WOOD:

First Coat—Add one pint of Linseed Oil to a gallon of Sani-Flat, stir thoroughly and apply.

Second Coat—or succeeding coats—When the first coat is hard, dry, apply the Sani-Flat as received in the container.

Eggshell Finish—By adding one pint of Linseed Oil to a gallon of Sani-Flat a beautiful dull gloss finish will be obtained.

MOORAMEL

NEW WOOD:

Preparation: First, sandpaper surface perfectly smooth; apply a coat of Shellac to all sappy spots, knots, etc.

First Coat—Apply a priming coat of Moore's White Enamel Underbody thinned with a pint of Pure Linseed Oil to the gallon.

Second Coat—Apply Moore's White Enamel Underbody as received in the package.

Third Coat—Apply a mixture of equal parts of White Enamel Underbody and Mooramel.

Fourth Coat—Apply Mooramel as it comes from the can, flowing on freely.

If another coat of Mooramel is necessary, allow plenty of time for drying, then sand lightly and apply another coat as before.

When a rubbed surface is desired, allow four days to a week for hardening, before rubbing.

PLASTER WALLS:

Use Impervo Surfacer as the priming coat, then follow specifications as for new wood, using Sani-Flat as an undercoating if desired.

OLD PAINTED OR ENAMELED SURFACES:

These should be first washed with a proper cleaning solution to remove all grease, soot, dirt, etc.; then sandpaper and apply sufficient coats of Moore's White Enamel Underbody to give a uniform and perfectly smooth surface upon which to apply the final coats of Mooramel.



